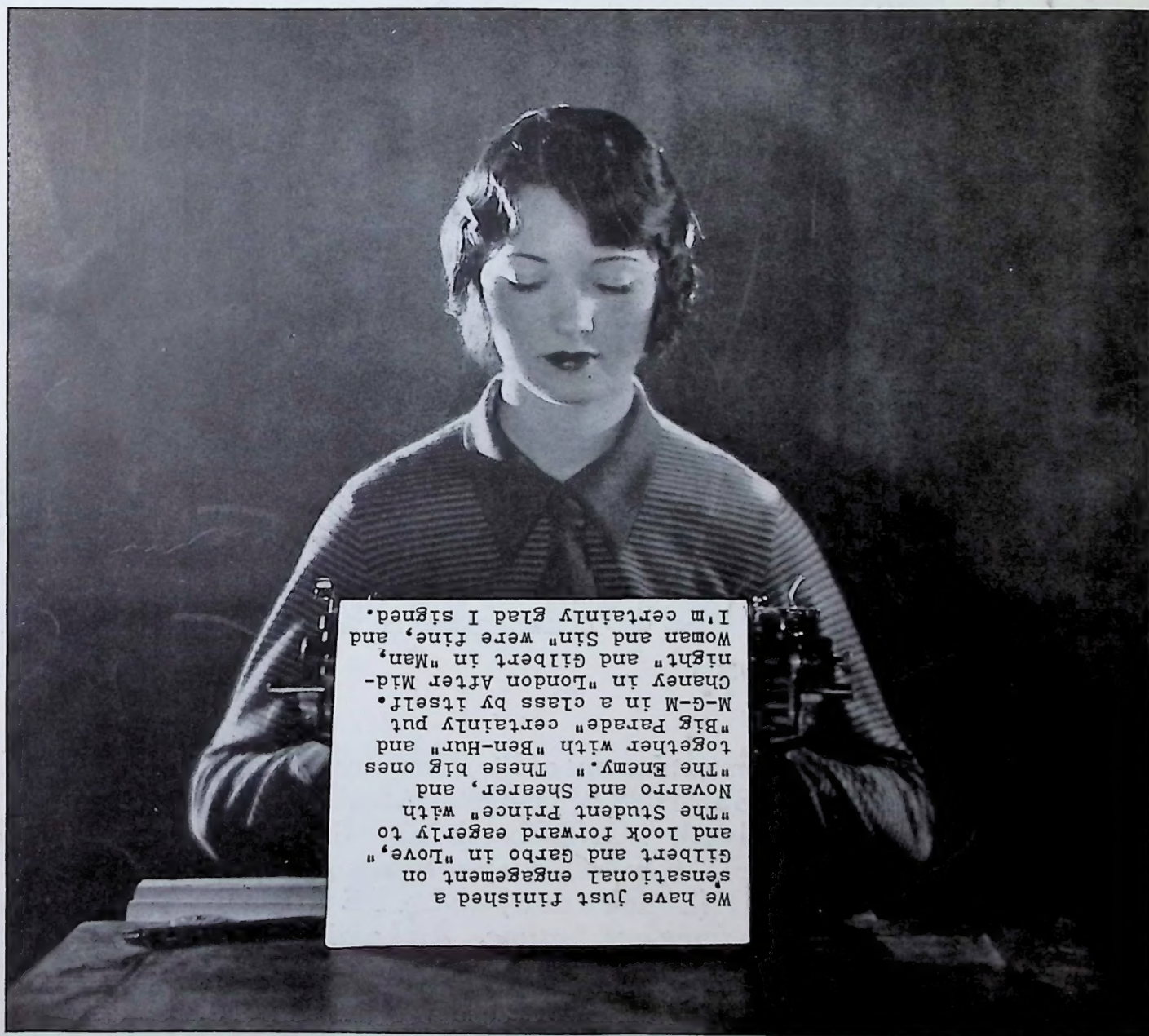


CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 39

TORONTO 2, CANADA

January 28th, 1928



We have just finished a
sensational engagement on
Gilbert and Garbo in "Love,"
and look forward eagerly to
"The Student Prince" with
Novarro and Shearer, and
"The Enemy." These big ones
together with "Ben-Hur" and
"Big Parade" certainly put
M-G-M in a class by itself.
Chaney in "London After Mid-
night" and Gilbert in "Man,
Woman and Sin" were fine, and
I'm certainly glad I signed.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



"WE CAN AFFORD TO GET GOOD AND BOILED. BUSINESS IS GREAT!"

Metro-Goldwyn-Mayer exhibitors get fun out of life. Every week another happy hit. M-G-M pictures are doing the business: "BEN-HUR," "THE BIG PARADE," "LOVE" (Gilbert-Garbo), "MAN, WOMAN & SIN" (Gilbert), "LONDON AFTER MIDNIGHT" (Chaney), "THIRTEENTH HOUR," "FAIR CO-ED" (Davies), are just a few of many big winners. "WEST POINT" (Haines), "BABY MINE" (Dane-Arthur) and "THE DIVINE WOMAN" (Garbo), are just starting on their way to fame and fortune. And wait 'till you see what's coming!

THINK OF IT! BEING ABLE TO SHOW IN ONE SEASON THIS ARRAY OF BIG ONES!

BEN-HUR

BIG cities—
LITTLE towns—
EVERYWHERE
A Box-office
MIRACLE!

THE BIG PARADE

PERHAPS never
AGAIN will there
BE another
MARVEL like
"BIG PARADE"

LOVE

THE rage of
BROADWAY at \$2.
BREAKING records
EVERYWHERE now!
GRAB it!

THE STUDENT PRINCE

THE brilliant
ROMANCE now
COMES to you
FROM 4 months
ON B'way at \$2

THE ENEMY

NOW playing
CAPACITY at \$2
ASTOR N. Y.
YOU get it
SIMULTANEOUSLY

METRO-GOLDWYN-MAYER



first of 1928's *big* pictures!



¶ They're off! Paramount's Big Ten—off to make new records in 1928. ¶ "BEAU SABREUR" leads the way. A ready-made audience in every city in the country waiting for it! ¶ All who read the book (a best seller). ¶ All who saw its brilliant predecessor "BEAU GESTE" (winner of "Photoplay" medal as best picture of last year). ¶ And all who love adventure, romance, mystery, comedy! ¶ "BEAU SABREUR." First of 1928's *big* pictures! First of Paramount's 1928 de luxe specials! ¶ ¶ ¶ ¶

*the brilliant answer
to "Beau Geste"*

"BEAU SABREUR"



The answer to "Beau Geste" by Percival C. Wren, with Gary Cooper, Evelyn Brent, Noah Beery and William Powell. Directed by John Waters.

motion
picture
headquarters



Hold Dates for the Most Stupendous Production Ever Made in England

MYSTERY!

England's
Distinguished
Dramatic
Artist



The Chinese Bungalow held many secrets, but none stranger than the companionship born of the oath of Yuan Sing.

MATHESON LANG

IN A STUPENDOUS
FILMIZATION OF
HIS GREATEST
STAGE SUCCESS,

"THE CHINESE BUNGALOW"



Note the World Famous Star

Note the World Famous Play

Soon Ready for Release in All Parts of Canada and
It's Going to be the Year's Best Box Office Bet

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RAY LEWIS
Editor and Managing Director

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Established in 1915 for
Exhibitors

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Vol. 19, No. 39.

TORONTO, CANADA

January 28th, 1928

Legislative Protection Dangerous

THE BROOKHART BILL, as proposed by Sen. Brookhart of Iowa, would eliminate block and blind booking and arbitrary allocation of product.

R. F. (Pete) Woodhull, President of the M. P. T. O. A. in discussing the proposed Bill is reported as stating "If Block Booking can be eliminated through passage of the Brookhart Bill, obviating any danger to the Industry which may come through Federal regulation, then let us work unitedly for the passage of the Bill."

I do not believe that all exhibitors are united on the features as incorporated in the Brookhart Bill. I am taking into consideration those exhibitors, who have no direct, or indirect producer-distributor affiliation. We know that those who have such affiliation will not favour this Bill.

We know also that the producers and distributors in our Industry will be opposed to the Brookhart Bill.

I am taking into consideration the so-called Independent units, for the basis, or inspiration of the Brookhart Bill came from the belief that such legislation would help the Independent exhibitors and producing, distributing units to better meet the field of competition so well-armed and strengthened by Merged Interests.

Despite the fact that there is an argument in strengthening the position of the Independents in order to be better fortified in the ever-narrowing field of competition, I am opposed to any legislation governing the domestic operation of our Industry.

I am opposed to any legislation being enacted which will divide up the interests of our Industry as opposed to each other.

I am opposed to any political agency using our Industry to put over legislation without the majority consent of the people.

I am opposed to any legislation, other than is operative now, being introduced to limit the operations of our Industry.

I am opposed to our Industry, going on record, as an Enterprise which is guilty of unfair tactics to such an extent that Government aid has to be invoked, and legislated in order to force, under penalty of the law, the units from operating unfairly.

We are endeavoring to convince the Government of the people that we are fit guardians of the amusement of the people, without the necessity of Censor Supervision.

We are protesting against taxation and legislation which is peculiar to our Industry only; and here we are admitting that the most representative, and most powerful units of our Industry, have to be legislated into conducting their operations along fair competitive lines.



RAY LEWIS

I know of no other similar legislation ever having become operative in the World of Amusement; and yet this field has presented gigantic Vaudeville and Theatrical mergers in the past; and these mergers have not apparently been detrimental to the interests of the Amusement field or those concerned.

Independent effort has persistently prospered and flourished.

Why? The public is the last critic which must be pleased; and it has always been the public which has placed the stamp of approval on what is fittest to survive.

Unless exhibitors can control the effort of Independent production and distribution, how are they going to regulate protection for themselves by limiting the operations of Merged Interests?

No Government can force me, as a public vendor, to sell that which I have already sold; and no Government can confine my business operations to prescribed territory.

No Enterprise of Amusement can control public taste. You can entice your public into your theatre with various inducements, but fail to please Mr. Public and he tells his neighbor to stay away.

If Art, or Business were stationary, unproductive, or noncreative, it would be possible to corner the world of Art, or Business, for one's particular use, but since these are ever changing, ever creative elements in Life, no man needs special legislation, for the conduct of these in order to enable him to continue to operate within their fields.

It has been said that the business world is so controlled that it is impossible for any new tremendous enterprise to go over, that the wealth of the world is in a few hands and will remain there.

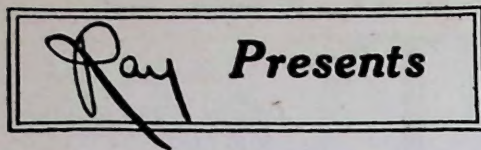
Never in modern history has there been more millionaires in the process of being made, then in the world of Trade and Commerce of to-day.

It has been said "The poor ye have always with you." But to-day as yesterday, it is the poor who have become the Financiers.

Read up the lives of our Financial Magnates of the world. How many were the sons of rich men? How many were recruited from that field which forced a boy scarcely more than a child into the commerce of life, for self-support, or to contribute his mite to the family exchequer?

Has it only been the sons of rich men who have merged, affiliated, aspired to control certain enterprises in order to build up wealth and power, or has such business tactics been adopted most successfully by the sons of poor men?

(Continued on Page 9)



THERE you are "Sime," dodging the main issue as usual; and hanging your hat upon a peg, which you feel is an indifferent one to the Industry of Amusement in America, since it is the Peg of Royalty.

Let us forget the insult to the Royal Family of the British Empire, dismissing it as an example of one of your colossal expressions of "bad taste," and take a survey of what "Variety" represents from a constructional angle to the entire Industry of Entertainment.

IS IT "APPLESAUCE" that you have betrayed and insulted the confidence of an old friend? That you have maligned him and the Enterprises he represents?

Is it "Applesauce" that you threatened to publish sensational Hollywood disclosures? What was your object? Was it to help the status of the Motion Picture Industry, or was it to tear down all the excellent work which Mr. Will Hays, Mr. Carl Milliken and other men and women have accomplished in order to give a tone to an Industry whose greatest misdemeanor has perhaps been, a desire to rush into print, mostly unwisely?

IS IT "APPLESAUCE" that you published an "In Memoriam" number to Marcus Loew which will go on record as the cheapest, the most sordid gesture our Industry ever made, which will give our opponents an opportunity to furnish an alibi to prove that we have no sense of good taste, no God above The Almighty Dollar, that we have no reverence for the dead; and that our motivating impulse is "Get the money."

IS IT "APPLESAUCE" to be a betrayer of men, of the finer attributes of life, a betrayer of Righteousness, of Philanthropy, a betrayer of the Truth when you refuse to publish the statements of Vaudeville performers whom the N. V. A. has served? When you impede the progress made toward the establishment of sanatoriums for performers who are ill? When you would endeavour to cut off the funds from performers who need a little financial assistance to take them over certain periods of distress? When you deliberately endeavour to mislead performers by giving the kind of advice which you believe will prove the most lucrative to your interests, and which you know would jeopardize the position of vaudeville artists?

"Sime," you have been associated with Vaudeville long enough to know that you are "cutting the throat" of Vaudeville because you believe your butter is on the side of Motion Pictures.

BUT why must the Industry of Motion Pictures support you, while journals which have served this Industry intelligently, with dignity, honesty, are allowed to perish for lack of sustenance?

What do you bring to the Industry of Motion Pictures that we should welcome you?

DO YOU bring journalism?

Do you bring Showmanship?

Do you bring Service?

Do you bring the Truth?

Do you bring the goodwill of Vaudeville Interests?

Do you bring the goodwill of Vaudeville performers?

Do you bring the spirit of Charity?

Do you bring good taste, good sense, diplomacy, style, certain virtues which our Trade Press has not?

Do you bring the right kind of a public contact?

I'll tell you what you have brought so far to Motion Pictures. The threat of Hollywood Disclosures, the shame of the "In Memoriam" number, Hannen Swaffer, your London correspondent, admitted inspiration of the Film Quota Bill, Anti-American Film propaganda, adverse taxation and legislation in Australia and New Zealand, not forgetting that colossal insult to Hollywood as published in "Variety," "Hollywood's interpretation of Christ would be sacreligious," therefore continues "Variety," its correspondent would not go to see "The King of Kings."

IS THIS not a noble service for which this Industry should build up "Variety?" And what service has "Sime" rendered unto "Vaudeville" that the Industry of Motion Pictures can hope for better things?

Read "Sime's" attacks upon the N. V. A., the one and only representative philanthropy the Amusement field has, an institution which follows the principle, "Charity begins at home."

HERE is an organized philanthropy, organized to serve its own, which serves in life and in death; and which "Sime" is endeavoring to destroy because he has a personal grudge against its founder and friend.

Look into the life of this gentleman whom "Sime" is endeavoring to discredit, look at his organization, inspect the Keith-Albee-Orpheum Theatres, talk to the artists

who play these theatres, talk to this organization's theatre managers, look into Mr. E. F. Albee's interests, cultural, educational, philanthropic. Survey the class of men and women who call him "friend." Has Mr. Albee been a force for good, in the Industry which he has helped to build up? Is he a citizen toward which the United States can point with pride? Has he built up a name that stands for Integrity and Honour? To all these questions concerning Mr. Albee we must answer in the affirmative, then why does the Industry of Entertainment encourage "Sime" in his attacks upon the Keith-Albee-Orpheum Enterprise by giving him their business? Why do we, who are the greatest givers to all charities, allow "Sime" to discredit the N. V. A., our own philanthropy?

Horatio Bottomley operated a publication called "John Bull," in England. It had a habit, or disposition to tear the character of men and Enterprises to tatters. It was said of this periodical that it threatened to publish information obtained through various sources; and that it waxed very fat upon sums obtained from those who purchased its silence. Such conduct has an ugly name; and an ugly finale. Bottomley eventually became a forced guest of the government.

Which institution is of the greater value in the Field of Amusement, Variety or the N. V. A.? Which institution serves the people, Variety or the Keith-Albee-Orpheum-P. D. C. - Pathe Interests?

ALL THESE interrogations may be "Applesauce" according to your vision, "Sime," but they are questions which the Industry of Motion Pictures, and the Vaudeville Interests are considering, they are questions which are utilized as scales upon which you are being weighed. Come to your senses, "Sime," it is much more blessed to give than to receive," to build than to destroy; and bear this in mind, "Sime," that he who attacks a Charity, which is an Attribute of God, he is the Anti-Christ, the one of which all races and creeds should beware. He is the Arch Enemy of Man, he crucifies his own divinity, he pollutes the Fount of his own Godhead!

Mrs. Frank Curl

Leaves Royal Whitby

Mrs. Frank Curl has sold the Royal Theatre, Whitby, Ont., to L. H. Dilling. Mrs. Curl is at present in Toronto.

Digest Editorial

(Continued from Page 7)

Limit your field of observation to Motion Pictures? Have the men of power in our Industry started their control of the Industry with vast money resources behind them, being the sons of rich men, or have they, like the humblest exhibitor, or producer of to-day sweated for their few dollars; at the beginning of our Industry's development; and gradually built up their power?

Is the instinct to control wealth and power, only peculiar to the rich man, or the sons of rich men, or is it a common human instinct under which the majority of humans react?

True there have been ages when men sought the goals of philosophy, art, ethics, but this is the age of the Almighty Dollar, the age of commerce, science, when men fight for wealth, power; and having acquired this, what becomes of this wealth? The sons of rich men, become through that release from seeking for daily bread, the patrons of philosophy, the arts, humanitarians, philanthropists, even as do their fathers when the allurements of accumulating wealth has ceased.

How much of the vast wealth accumulated by a few can its possessors utilize? Back to the people it must go in order that those forces which create the lasting things of life, shall procreate their kind!

Life, apart from individual effort, is deifying itself. Lifting itself from the soil in which it is imbedded to celestial heights; and towards this evolutionary, or spiritual process Life is directing its Impulse. You and I are not important to preserve, save as Life can utilize our ability.

The smallest town exhibitor may, in fulfilling his duty to his family, his community, the public, be performing a service as equally important to Life, as the service which is given by the exhibitor who represents a vast enterprise.

What then does the little exhibitor, or the producer desire?

Fair play from the units of Life. From the forces which can be controlled against their ambition to destroy him.

Here is a situation presenting itself in the conduct of our business. Laws are provided that no man shall trade fraudulently, nor shall he take that which is another man's, without the sanction of the owner. Fool-proof laws give the minor, or slow wit, other protection.

But what law is there which can guarantee a business with profits for any man? What legislation can we put through which will guarantee us immunity from extermination when

competition is the force which is our competitor?

I do not believe that the Brookhart Bill will prove a protective measure for Independents, for exhibitors will willingly buy pictures en bloc, follow the rules of blind booking, through an inability to view all the pictures which are produced.

There are too many ways of getting around an objective in the conduct of business which will prevent the Brookhart Bill from becoming a security.

Ray Lewis

Toronto Theatres

PANTAGES — "Her Wild Oat," with Colleen Moore — First National. Class B plus, is another typical Colleen Moore picture. Colleen from "rags to riches" ever virtuous and ever rewarded by a nice husband, this time the son of a "Duke," which brings the location to England. I am glad to see a bit of England in American films. Most of them give us what our British producers overlook, England's gardens and lanes, the beauty of England's houses and country. Colleen has been bequeathed a lunch wagon as an inheritance. She hires someone daily to push it to its place of operation. To this lunch wagon comes the son of a "Duke," who has been "sowing some wild oats" in order to beat Colleen to her first "Wild Oat." This son who has contacted "wine, woman and song" while gaily homeward bound, finds himself unceremoniously taken up an alley; and emerges therefrom minus everything, but the last shred of man's respectability, his immortalized B.V.D.'s. The man who invented these should certainly be decorated with a B.V.D. medal, for after viewing our screen heroes in this abbreviated attire, we are greatly indebted that some man was thus inspired. A heman to the rescue comes, giving hero both uniform and a nickel with which to fill the stomach of this uniform. Our hero finds himself in Colleen's lunch wagon, full of coffee, etc., but minus the nickel, but full enough of the admiration of Colleen's calico ways to be willing to wash the dishes to pay for his body and heart's content. There's a flappy little flapper who persuades Colleen to be ritzy in order to swagger in society. Colleen gets herself up as the Duchess

De Granville and hies herself to a ritzy hotel, but to her dismay there is our hero, ready to welcome his new mama, whom his father, the Duke has but recently married. Colleen flutters away to the lunch wagon, pursued by our knight of romance and chivalry in a Rolls Royce, the wagon is hitched to this rich man's vehicle of motion and Colleen finds herself welcome "as a prospective daughter-in-law by the Duke and Duchess on the De Granville estate. Girls, its full of romance, and you know Colleen, she's cute and can act and always manages to have a well-directed, well-produced, nicely mounted feature. No brain-fag, or brain-strain in this picture. Another version of "Cinderella" and the romance which burns eternally hopeful in every calico maiden's breast. Larry Kent as the lover was good. Gwen Lee as the flapper friend did an enjoyable saucy bit. Marshall Neilan directed admirably and the story by Howard Irving Young was sufficiently weighty to carry Colleen along. The "Wild Oat" was Colleen's Ritzy impersonation so that mamas and papas can still bring the children to see Colleen without any fear of the "Wild Oat" sprouting the wrong kind of seed! (Played week of Jan. 21st.)

UPTOWN — "The Private Life of Helen of Troy," with Maria Corda, Lewis Stone and Ricardo Cortez — First National.

PRINCESS — "Wings," with an All Star Cast — Paramount.

REGENT — "My Best Girl," with Mary Pickford and Charles Rogers — United Artists.

LOEW'S — "West Point," with William Haines and Joan Crawford — Metro-Goldwyn-Mayer.

PANTAGES — "French Dressing," with H. B. Warner, Clive Brook, Lois Wilson and Lilyan Tashman — First National.

TIVOLI — "Ben-Hur," with Ramon Novarro, May McAvoy — Metro-Goldwyn-Mayer.

SHEA'S HIPPODROME — "Silk Legs," with Madge Bellamy — Fox.

Neighborhood Theatres

PALACE — "The Somme," with an All Star Cast — British Production.

ST. CLAIR — "She's a Sheik," with Bebe Daniels — Paramount.

COLLEGE — "Two Arabian Knights" with William Boyd — Pathe-De-Mille. "Silver Valley," with Tom Mix — Fox.

RUNNYMEDE — "London After Midnight," with Lon Chaney — Metro-Goldwyn-Mayer.

ALHAMBRA — "Buttons," with (Continued on Page 12)

Educational's President Announces Vocafilm

**Press Herald It As Important
Tie-Up — Great For
Neighborhood Theatres**

E. W. Hammons, president of Educational Film Exchanges, Inc., has announced that Educational will shortly market Vocafilm and the Vocafilm product.

The basis on which Vocafilm is to be made available to exhibitors is generally considered to be so low as to make possible the installation of Vocafilm in almost any theatre in the country. Special comment was made and attention directed everywhere to the fact that Vocafilm will be made available to exhibitors at a cost far below that of any other sound-and-picture device. The simplicity of operation and the ease which it can be installed also were commended on all sides.

Indicative of the general attention with which the announcement was received is the comment of the newspapers.

The New York Evening Post said:

"Vocafilm, the newest method of synchronizing music with motion pictures, will be placed on the market shortly in a form which will make it available to small motion picture houses, where now it is confined to the larger ones according to an announcement made yesterday by E. W. Hammons, president of Educational Film Exchanges, Inc."

The New York Telegraph said:

"Thus far the most important news of the week is the acquisition of 'Vocafilm,' the sound device, by Educational. In a brilliant demonstration of keen perception and business acumen, Earle Hammons, Educational's president, has again advanced the cause of short subjects. For with the sound tie-ups, brief features are endorsed with one of the most promising attributes of their six-reel sisters."

"With its control, Educational's production program takes on a 'bigger and better' aspect. Not only will certain of its short subject series be given speech, but there will be special numbers put on by a 'brilliant galaxy' of stars—big names that have already been signed up exclusively as 'Vocafilm' artists."

"Apparently the only man in the field possessing the intelligence and go-get-itiveness to grasp the obvious opportunity is Mr. Hammons. He copped the prize from under the tilted noses of others, and the result is that the showmen doing business with him will receive all the benefits to accrue from his possession of this simple, economical and thoroughly efficient

device, a device which may be installed in any theatre at the lowest cost yet achieved by any of the contraptions that synchronize sight and sound.

"The news is of the utmost importance to these showmen, who are not, and perhaps do not wish to be in the 'Cathedral' class. With the Educational-Vocafilm product, these neighborhood theatres now suffering from the competition of presentations, will have a patent magnet with which to draw the patronage which is theirs by right, and to keep it away from the downtown Main Street 'palaces.'"

"For the little 'cozy corner' theatre will be enabled to put on acts comparing favorably with any of ten grand per week competition."

"Educational has made arrangements to market its 'Vocafilm' product through its own thirty-six exchanges throughout the country, and is now prepared to begin installation of the machines."

"In character, 'Vocafilm' most nearly resembles 'Vitaphone.' It is a disc proposition, used with standard projector and film. The mechanism controlling the device is extremely simple and is attached to the projection machine. A second fool-proof device adjusts film and disc in perfection synchronization. The sound itself is passed through amplifiers to a loud speaker in front of the screen. None but the regular operator is required."

PROJECTION

By GUY E. McALLAN

In testing an Edison three wire system which has the neutral wire grounded, use the following system. Remove link from neutral wire at main switchboard and switch off all lamps and motors, etc., then use test lamp and test from outside wire to neutral, if there is a ground the lamp will burn, if a voltmeter is available use it in preference to the lamp as it will show up a very small ground.

* * *

If carbons in arc lamp are brought together and only a spark results, trouble may be as follows. It is assumed that motor generator is O.K. A poor, loose or dirty connection somewhere in the arc wiring. A heavy ground or short, which might be caused by a heavy deposit of carbon dust or insulation of lamp carbon arms. Dirty or pitted carbon clamp jaws which do not allow good contact between carbons and clamp. An arc lead or wire badly burned. There may be a few strands making contact which would cause a spark but not carry enough for drawing an arc. Upper carbon not tight in holder.

M. H. Hoffman To Direct Production Tiffany - Stahl Secure "The Yellow Passport."

"The Yellow Passport" has been secured by Tiffany-Stahl for production purposes. A. S. Schomer, the author, is to prepare the scenario. Theatregoers remember Florence Reed, who made such a tremendous success as the Jewess in this powerful Russian drama, which revealed the story of how young girls were permitted through registration, and the securing of "a Yellow Passport," to enter certain areas of territory under restriction; in order to obtain, or complete their education.

"The Yellow Passport" was a badge of shame; and the obtaining of such by decent girls led to complications which were tragic.

Raymond Schrock has been engaged to supervise stories and productions.

M. H. Hoffman, Vice-President and General Manager of the Tiffany-Stahl Productions, Inc., will remain in California, supervising the activities of the studio; and visiting New York only upon occasion.

Rumour associates L. A. Young of Detroit as financial backer.

COL. JOHN COOPER HEAD OF RED CROSS

Colonel John Cooper was elected President of the Toronto branch of the Red Cross. This is quite a distinction and congratulations are in order.

Col. John Cooper has always been most zealous in his work for Red Cross; and has secured the co-operation of theatres in spreading the gospel which this Institution has established.

Premier Taschereau Announces Children Prohibiting Act

Premier Taschereau announced in the Quebec Legislative Assembly that a law will be brought in to prohibit children under sixteen years of age from attending motion picture theatres whether they are accompanied or not by their elders. As regards Sunday shows, Premier Taschereau stated that the Government had heard the pros and cons and felt that the issue should be permitted to go to the courts.

Jerry Drew just can't stay out of pictures. During a vacation while Stephen Roberts directed George Davis in a couple of Mermaid Comedies, the new Educational star comedian, became so lonesome for something to do that he finally persuaded Roberts to allow him to put on a beard and play "extra" part in one of the pictures he was directing.

Major Andrew P. Holt Statement On Film Deal

Standard Film Co. Limited, of Great Britain, Under British Control. United Artists Theatre Circuit Inc. Have 25 Percent Interest.

Major Andrew P. Holt, son of Sir Herbert Holt, President of the Royal Bank of Canada, has given the press the following statement in connection with the position of the Standard Film Company, Limited, of Great Britain:

"The Standard Film Company, Limited, is the holding company of which Lord Beaverbrook is the chairman, Andrew P. Holt, the deputy chairman, Lord Ashfield, William Evans and Sir William Jury, the directors. The four last named are also directors of the Provincial Cinematograph Theatres, Limited, of which Lord Ashfield is chairman. William Evans is also chairman of First National Pathe, Limited.

"The English directors of the new holding company, to be formed with United Artists and Loews, Inc., will be nominated by the Standard Film Company, Limited. It is expected that a market will shortly be made in the shares of the Standard Film Company, Limited.

"The Standard Film Company, Limited, will own 51 per cent of the new holding company in process of formation with United Artists Theatres Circuit, Inc., and Loews, Inc., who will jointly own 49 per cent of the holding company.

"The new holding company will purchase from the Standard Film Company, Limited, 62½ per cent of Provincial Cinematograph Theatres, Ltd., ordinary capital.

"Provincial Cinematograph Theatres, Limited, controls and manages Associated Provincial Picture Houses, Limited, Albany Ward Theatres, Limited, and other subsidiary theatres companies operating in all 110 theatres in all important English, Scotch and Irish towns, and which has six large theatres under construction. Provincial Cinematograph Theatres and its subsidiaries have a capital of over 5,000,000 pounds and is by far the most important entertainment business in the United Kingdom, occupying a Dominant position in the cinematograph field.

"The Standard Film Company, Limited, owns 51 per cent of First National Pathe, Limited, an amalgamation of the old established English Film Distribution business of Pathe Freres Cinema, Ltd., and First National Pictures, Inc.'s, English business. First National owns 49 per cent of First National Pathe, Ltd.



Lovely Molly O'Day, appearing in "The Shepherd of the Hills," for First National.

The Standard Film Company, Limited, owns 51 per cent of a new English film producing company. First National Pictures, Inc., own 49 per cent. Both First National and Pathe are already producing pictures in England. The Standard Film Company, Limited, owns 51 per cent of a new company of which First National owns 49 per cent to build a 4,500 seating capacity theatre in the west end of London, to be managed by Provincial Cinematograph Theatres, Limited.

"Through the above affiliations, the Standard Film Company, Limited, is closely associated with the biggest theatre circuit in the United Kingdom, and three of the most important American film interests, as well as having established its own film producing company in England."

Major Andrew Holt is deputy chairman of the Company and is at present in Montreal.

New Princess Opens At Markdale, Ont.

Manager T. H. Reburn recently opened his New Princess Theatre at Markdale, Ont. The theatre, which is comfortably attractive, continues to do excellent business.

Movies Taken Recently Of Niagara Ice-Bridge

Movies have been taken of the "ice-bridge" recently formed in the lower gorge, the bridge extending to Ficello view bridge from near the foot of the American cataract.

Loew Booking Offices To Bar Infamous Names

The Loew Booking Offices have issued a statement that no performers will be employed over the circuit who have figured in notorious court cases or scandals.

London's New Theatre Gets Financially Started

London, Ont., is to have a new theatre on Dundas Street East, and a company has been formed to finance the project.

The Oriental Amusement Corp., capitalized at \$100,000, has applied for a charter.

The properties at 705 and 707 Dundas St. have been purchased. Among the directors are Max Lerner and W. H. Hawkins.

The new theatre is to have 1,000 seats and a stage of considerable proportions.

There will be stores and offices and apartments as part of the theatre building, a bowling alley and barber shop in the basement.

Permanent offices have not yet been elected. Mr. Hawkins acting as interior executive.

It is part of the plans to erect a chain of theatres throughout Ontario.

LAND OF ESKIMO REVEALED IN MOVIES

Ven. Archdeacon A. L. Fleming, L.Th., has compiled a film in five reels revealing the Land of the Eskimo. It is entitled, "Sunset or Sunrise?"

The picture was screened at the parish house, St. James Cathedral, Toronto, and its audience was composed of a group of clergy and representatives of the Women's Auxiliary.

The Dominion Motion Picture Bureau co-operated with Archdeacon Fleming in filming the Arctic and its people. The story embraces not only the natives of the Arctic, but reveals the life and duties of the R.C.M.P., the Hudson Bay Company and the activities of the Church.

The photography is beautifully clear and the film one of considerable interest and education. We think of the Arctic as a land of ice, of loneliness, overlooking the immense richness of material in this region of the midnight sun.

Doric Theatre, Toronto Visited by Thieves

The Doric Theatre, 1094 Bloor St., West, Toronto, was entered by thieves, who broke into the office recently and robbed the safe of \$85.00. The robbery was discovered last Monday morning, when employees opened the theatre. It is believed that boys put over this job.

A cub bear that does nearly everything except talk is used in one of the most amusing sequences of "Rall In," the new Educational-Cameo Comedy featuring Monta Collins.

President Cosgrave To Visit Capital of Canada

J. M. Franklin, Keith-Albee Manager, a Member of the Special Party.

President Cosgrave of the Irish Free State will visit Ottawa at the special request of the Canadian Government. A special car will take the president and his party to Ottawa Sunday night, arriving there on Monday morning. J. M. Franklin of the Keith-Albee Theatre, Ottawa, is on a visit to New York and will join the President's party en-route to Ottawa. There are to be special ceremonies in honour of President Cosgrave; and the Keith-Albee Interests, as is the custom of the management of this theatre, will co-operate in the receptions and entertainment tendered by the city to the distinguished visitor. Incidentally, but of considerable interest, Pat Casey, of Pat Casey fame, a personal friend of President Cosgrave's, added his persuasive eloquence in inducing President Cosgrave to visit Canada. Mr. Casey is particularly friendly to the species of Irish gentlemen Canada grows, to tell the whole truth, Mr. Casey is particularly partial to Canada; and therefore Canada receives an opportunity to play host to one of the outstanding men of our time!

By the way, some of our young showmen may not know who Pat Casey is. He has been associated with Keith-Albee Big Time Vaudeville ever since Keith-Albee made Vaudeville Big Time. His duties outside of the theatre resemble the duties of a statesman, an unofficial ambassador of good-will, he it is that carries the Balm of Gilead, one look at Pat Casey and anger melteth away as snow upon a summer's day. I may get "kilt" for this, but "Pat" is the original inspiration for that song which begins, "He's a jolly good fellow," that is the reason he travels with gentlemen like President Cosgrave!

Mgr. Verdun Palace Montreal Controls Audience During Fire

Fire broke out in the cellar of the Verdun Palace, Montreal. The theatre manager stepped on the stage and ordered the audience to leave the theatre, which they did in a quiet, orderly fashion, believing that the proceedings were part of a fire drill.

Betty Boyd, who recently played the leading feminine role in "Papa's Boy," an Educational-Hamilton Comedy, is cast as leading lady in "Indiscreet Pete," an Educational-Mermaid Comedy starring Jerry Drew.

Posters Improving Tone Claims Quebec Censors

Montreal's municipal censor, Martin Singher, inspected 99,469 theatrical posters during 1927 and, of this number, 2,477 were condemned as unfit for public gaze. This information was contained in the censor's report for the year to Jules Crepeau, director of municipal departments of Montreal.

The report showed that the posters, on the whole, were of a higher standard than in 1926. The number rejected for the past year was 1,500 less than in 1926, it was pointed out.

The receipts for the examination of posters during the 12 months totalled \$3,031, which amount was turned over to the civic treasury. A recommendation has been made by Mr. Singher that the civic government appoint inspectors to make periodic visits to all local theatres for the purpose of passing upon lobby displays and to see that all posters bear the censor's stamp. An average of 8,300 posters were examined every month during the past year.

NEW LITTLE THEATRE OPENS AT OTTAWA

The New Little Theatre, on King Edward Avenue, at Besserer Street, has its formal opening, His Excellency, the Governor-General, Lord Willingdon, officiating.

The playhouse is the dream of the Ottawa Drama League, which has hoped and worked for an experimental theatre over a considerable number of years.

In 1926 a campaign for the New Little Theatre was launched and bonds sold, over fifty thousand dollars being thus provided.

The Eastern Methodist Church was secured and radical changes introduced transforming this purchased property into a charming theatre.

Women Pass Resolution Against Hickman Pictures

The Island District Board of Women's Institutes framed a resolution at the office of the Provincial Superintendent, Parliament Buildings, Victoria, B.C., which was forwarded on to Joseph Walter, British Columbia Film Censor, and the Federation of Women's Clubs in the United States declaring their opposition to the screening of any pictures in News Reels, or otherwise which have to do with Hickman, of Los Angeles, and now on trial for the abduction and murder of little Marian Parker.

Toronto Theatres

(Continued from Page 9)

Jackie Coogan — Metro-Goldwyn-Mayer.

PARKDALE — "London After Midnight," with Lon Chaney — Metro-Goldwyn-Mayer.

OAKWOOD — "Valley of the Giants," with Milton Sills — First National.

BEDFORD — "Annie Laurie," with Lillian Gish — Metro-Goldwyn-Mayer.

BELSIZE — "College," with Buster Keaton—Metro-Goldwyn-Mayer.

BLOOR — "The Gorilla," with Charlie Murray—First National.

YORK — "Breakfast at Sunrise," with Constance Talmadge — First National. "The Crystal Cup," with Dorothy Mackaill and Jack Mulhall — First National.

CHRISTIE — "Rose of the Golden West," with Mary Astor — First National.

DANFORTH — "Shanghai Bound," with Richard Dix and Mary Astor —Paramount. "Desired Woman," with Irene Rich—Warner.

BEVER — "Magic Flame," with Ronald Coleman and Vilma Banky —United Artists.

"Garden of Allah" Pleases Ottawa Clergy

Rex Ingram's "Garden of Allah" aroused the attention of local clergy when it played the Regent Theatre, Ottawa, Ontario, recently. When it was first announced by Ray Tubman, manager, there was a "murmur" from several Roman Catholic priests. One of them decided to see the picture and was more or less pleasantly surprised by the treatment of the story.

On the other hand, Rev. Dr. E. B. Wyllie, pastor of Erskine Presbyterian Church, Ottawa, took the picture as the subject for his sermon on the Sunday night following the presentation of the feature, calling it a fine picture but questioning its application to life.

Maidstone, Sask. Theatre Is Important Structure

The recent opening of a new theatre at Maidstone, Sask., replaces the old theatre which was burned down some few months ago.

The new theatre is an important one and drew a large attendance from the surrounding country: Paynton, North Battlefield, Lashburn, Lloydminster.

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M-G-M News Here To Stay Declares Fred Quimby

Branding rumors to the effect that Metro-Goldwyn-Mayer was considering the withdrawal of M-G-M News from the market as idle and malicious gossip, Fred Quimby, Short Subject Sales Manager for M-G-M, recently declared that M-G-M News is here to stay. M-G-M News, continued Mr. Quimby, came into the field purely and simply as the result of exhibitor demand for news reel service that would be on the same high plane as the features being produced and distributed by the company of the same name. Evidence of this fact, he further stated, lies in the enthusiastic reception which has been accorded M-G-M News in the thousands of theatres in the United States, where this news reel is now a twice weekly feature of every program. Mr. Quimby went on to say that "in the short space of four months M-G-M News has developed from only a new idea of what the finest news reel service should be to the point which it occupies at the present time. Right now M-G-M News has reached a position that other news reels have struggled years and years to attain. Every day, every week sees M-G-M News a greater and greater force in the news reel field. The volume of business is not only most gratifying but it constitutes a unique record in motion picture marketing. Any talk of the suspension of M-G-M News service is utter nonsense and we are right now accepting new contracts and renewal contracts for this service."

Mary Brian will have the part of a cafe cigarette girl in Paramount's new comedy, "Partners in Crime," featuring Wallace Beery and Raymond Hatton.

George F. Law Robbed of Receipts

Tied Up In Office Of Lyceum Winnipeg.

Winnipeg.—George F. Law, general manager of the theatres in Winnipeg of the Canadian Universal Film Company, which leases three theatres in Winnipeg, was held up in his office in the Lyceum Theatre and robbed of his personal belongings by two masked men armed with revolvers, who also took \$1,000 from the assistant manager, Claire Foster, as he entered the door of Mr. Law's office where the masked men had trussed up Mr. Law and then calmly waited for the cash to arrive at the office in an upper room.

The bandits missed \$3,000 in a safe, trying the wrong door of the safe, and neglecting to try the other door, which was unlocked. Mr. Law lost his gold watch and \$100 in cash. The police have no trace of the pair as there are hundreds of individuals answering the description of the men as given by Mr. Law. No harm was done to the manager or his assistant. The ticket seller, Mrs. Stephenson, followed one of the men for three blocks and collected quite a crowd, but the thugs blazed from a revolver at their pursuers and escaped up a dark alley.

Crowds at Keith's Ottawa Becoming Civic Problem

The crowds attending B. F. Keith's Theatre, Ottawa, Ontario, have become a civic problem — and it is no publicity stunt on the part of Manager J. M. Franklin.

At a meeting of the civic Board of Control at the City Hall recently, Controller Tolley raised the question of traffic congestion at the Keith Theatre corner when the crowds are leaving the theatre. The matter, after some discussion, was referred to the traffic committee to deal with at its next meeting. The news got front page space in the Ottawa Journal.

New Lighting System Introduced Imperial Ottawa

A new lighting system is one of the added house features at the Imperial Theatre, Ottawa. This house was taken over by Famous Players Canadian Corp., some months ago and, bit by bit, varied improvements have been made in the theatre. Patronage has also improved in proportion with the result there is now steady attendance.

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Round About the Studios

"Big Boy," Educational's four-year-old comedy star, is receiving the largest volume of fan mail that has ever been received by any star at the big Educational Studios.

Practically every letter is penned in childish script. They bear the postmarks of nearly every country in the world. The writers range from slant eyed Orientals to round-faced, stolid Dutch children. Every state in the union is represented in nearly every mail delivery. The mother of the child star is kept busy answering the correspondence.

Herbert Brenon, noted screen director, now engaged in directing Lon Chaney in "Laugh, Clown, Laugh," at the Metro-Goldwyn-Mayer studio, has a visitor without whom he seldom completes a picture. This is his mother, Mrs. Frances Brenon, who arrived yesterday from New York to visit her son.

Whenever Mrs. Brenon is with her son, she usually passes at least two hours a day on the set with him, and the director holds that her visits are, in a measure, a good luck talisman. During such productions as "Peter Pan," "Beau Geste" and others, his mother was a visitor.

Mrs. Brenon, though eighty years of age, travels from New York to Hollywood at frequent intervals to visit the director.

Charley Chase is busily engaged upon another of those delightful society farces which have made him famous, at the Hal Roach Studios. He is being directed in this new offering by Fred Guiol, while James Parrott, who usually handles the megaphone on the Chase set, has been assigned to guide the filming of the next Max Davidson starring vehicle.

The versatile Will Rogers has now been found in another role, namely, "press agent for Cupid." One Sunday evening recently, a young couple, strangers, dropped into the Methodist Church at Buckner, Missouri. The minister was showing one of Pathe's Will Rogers' Travelogues. Several days later the couple returned with a marriage license. Inasmuch as the modest minister felt that it was Will Rogers that had been the drawing card, he added the wedding fee to his motion picture fund.

The minister states further that the Will Rogers series have received more favorable comment than any pictures he has used.



"We agree with you, she looks beautiful." Billie Dove appearing in First National features, her latest being "The Love Mart."

Leo Meehan, FBO director, and his wife, Gene Stratton-Porter's daughter, left Hollywood yesterday for New York.

Mr. Meehan is coming east to confer with President Joseph P. Kennedy about his future productions, and to see the new plays. He will remain in New York for two weeks and upon his return to the Coast will start work on "The Little Yellow House" by Beatrice Burton. He has just completed "The Devil's Trade-Mark" starring Belle Bennett.

Marjorie Bonner has been selected to play the leading feminine role opposite Bob Steele in "The Trail of Courage" which Wallace Fox is now directing for FBO.

Dorothy Kitchen who was originally slated for this part was unable to complete her contract with another studio in time to start in the Steele production.

Bud Fine, portraying a hijacker in the new Bebe Daniels starring picture, "Feel My Pulse," now in production at the Paramount studio, grew so animated in a battle scene that he toppled off a twelve foot pile of packing cases. He was picked up unconscious and work stopped for an hour while he was recovering.

Paul Hurst, who plays the redoubtable Cossack "Zarka" in John Gilbert's new Metro-Goldwyn-Mayer vehicle, "The Cossacks," says he'll never play with a tame bear again. In the play, as the rough Cossack fighter, he attempted a "gag" in which he fed bread to a large trained bear. But there wasn't enough bread or something—and the bear got his hand along with the bread.

"It's a good thing he didn't chew or I'd have had no hand and he'd have had indigestion," says Hurst. "However, it taught me one thing—even tame bears are no vegetarians."

The new picture is a vivid romance of Russia with Gilbert in the role of a Cossack soldier and Renee Adoree as the heroine, and Ernest Torrence and others of note in the cast of several hundred, directed by George Hill.

Carl Laemmle, Jr., son of the president of Universal Pictures Corporation, in addition to his work of supervising productions, is busily engaged in writing an original story for a forthcoming Reginald Denny starring vehicle.

The young author of Universal's famous "Collegians" series, has placed Denny in football togs in his story, which is called "Off Tackle."

This, however, is not a college picture but deals with professional football, an athletic phase which has drawn comment from the world's greatest sport scribes.



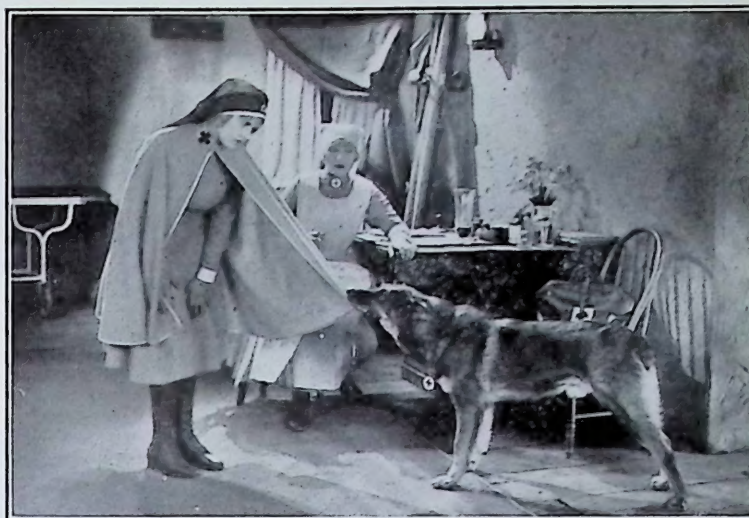
A tie-up with the Cleveland Public Library which was effected by the Allen Theatre in Cleveland during the showing of the Tiffany-Stahl production, "Wild Geese," adapted from the novel by Martha Ostenso.



Marceline Day, appearing opposite Lon Chaney in "London After Midnight," for Metro-Goldwyn-Mayer.



Virginia Lee Corbin, spicy First National player.



Scene from "A Dog of the Regiment," starring Rin-Tin-Tin and released through Warner Bros.



Frankie Darro, an FBO star that sparkles.



Beautiful love scene from Metro-Goldwyn-Mayer's "Ben-Hur," starring Ramon Novarro and May McAvoy. Fred Niblo directed.



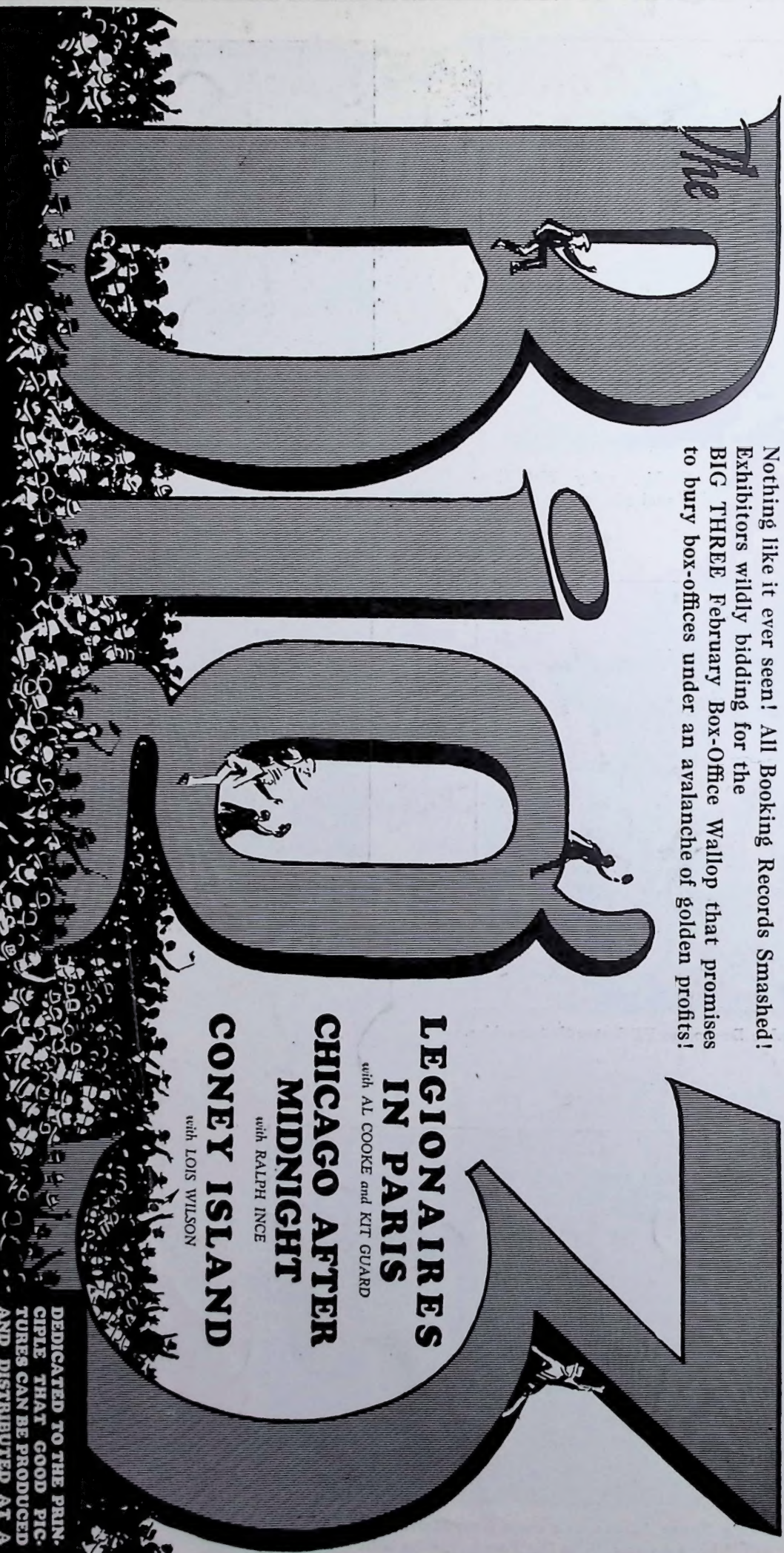
Fascinating Renee Adoree, in a scene from Metro-Goldwyn-Mayer's huge success, "The Big Parade." "No bull!"



"When a Man Loves," ably demonstrated by John Barrymore, supported by Dolores Costello, and released through Warner Bros.

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